

# Sinfonia Concertata for Cello & Strings

Leonardo Leo  
(Lionardo Oronzo Salvatore de Leo)  
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Edited: Richard Kram

## Andante Grazioso

Violin I *f* *p*

Violin II *f* *p*

Cello Solo

Basso Continuo *f* *p*

Vln. I *f*

Vln. II *f*

Cell.

Basso *f*

Vln. I *p*

Vln. II *p*

Cell.

Basso

EDITION KRAM

9

Vln. I

Vln. II

Cell.

Basso

Measures 9-11. Vln. I and II play a melodic line with accents and dynamics *f* and *p*. Cell. plays a rhythmic pattern. Basso plays a bass line with a 6/8 time signature change.

12

Vln. I

Vln. II

Cell.

Basso

Measures 12-14. Vln. I and II play a melodic line. Cell. plays a rhythmic pattern. Basso plays a bass line with a 6/8 time signature change.

15

Vln. I

Vln. II

Cell.

Basso

Measures 15-16. Vln. I and II play a melodic line. Cell. plays a rhythmic pattern. Basso plays a bass line with a 6/8 time signature change.

17

Vln. I

Vln. II

Cell.

Basso

*f* *p*

6 #6 #6

20

Vln. I

Vln. II

Cell.

Basso

*f* *f* *f*

#6 6 6 4 #

23

Vln. I

Vln. II

Cell.

Basso

6 b6 #4 6 6 7 # b4

25

Vln. I

Vln. II

Cell.

Basso

6 7

28

Vln. I

Vln. II

Cell.

Basso

*f*

*f*

6 6

31

Vln. I

Vln. II

Cell.

Basso

6 6

33

Vln. I

Vln. II

Cell.

Basso

6 6 6

36

Vln. I

Vln. II

Cell.

Basso

*p*

38

38

Vln. I

Vln. II

Cell.

Basso

The image shows a musical score for measures 38, 39, and 40. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Cello (Cell.), and Bass (Basso). The key signature is B-flat major (two flats). The time signature is 3/4. In measure 38, Vln. I and Vln. II have whole rests, while Cell. and Basso play eighth-note patterns. In measure 39, Vln. I and Vln. II have half rests, while Cell. and Basso continue their patterns. In measure 40, Vln. I and Vln. II have whole rests, while Cell. and Basso play eighth-note patterns. The Cello part features a melodic line with a sharp sign in measure 39.

41

Vln. I

Vln. II

Cell.

Basso

*f*

*tr*

6 4

6 6 b6

44

Vln. I

Vln. II

Cell.

Basso

*tr*

*rit.*

Detailed description: The score is for measures 44, 45, and 46. Vln. I and II have a melodic line starting on G4, moving to A4, Bb4, and A4. In measure 44, there is a trill on A4. In measure 45, there is a ritardando. In measure 46, the line ends with a half note G4. Cell. is silent throughout. Basso has a bass line starting on G2, moving to A2, Bb2, and A2. In measure 44, there is a trill on A2. In measure 45, there is a ritardando. In measure 46, the line ends with a half note G2. Fingerings are indicated: 4, 6, 6, #4 in measure 44; 6, 4 in measure 45.

# Molto Presto

(1st three notes of theme consistently accented in original)

47

Vln. I *f*

Vln. II *f*

Cell.

Basso

53

Vln. I

Vln. II

Cell.

Basso *f*

59

Vln. I *p*

Vln. II *p*

Cell.

Basso *f*

65

Vln. I

Vln. II

Cell.

Basso

71

Vln. I

Vln. II

Cell.

Basso

77

Vln. I

Vln. II

Cell.

Basso

83

Vln. I

Vln. II

Cell.

Basso

89

Vln. I

Vln. II

Cell.

Basso



96

Vln. I

Vln. II

Cell.

Basso

102

Vln. I

Vln. II

Cell.

Basso

(simile)

6 5

3 6

3 6

3 6

108

Vln. I

Vln. II

Cell.

Basso

(simile)

*p*

*p*

*p*

*mp*

114

Vln. I

Vln. II

Cell.

Basso

*f*

*f*

5 4

6

6 6

6 5

120

Vln. I

Vln. II

Cell.

Basso

*f*

126

Vln. I

Vln. II

Cell.

Basso

*mp*

*f*

*mp*

132

Vln. I

Vln. II

Cell.

Basso

*mp*

6

6

6

139

Vln. I

Vln. II

Cell.

Basso

(simile)

*p*

*p*

7

4

5 6

6 5

5 6

145 (simile)

Vln. I

Vln. II

Cell.

Basso

*f*

151

Vln. I

Vln. II

Cell.

Basso

*f*

*mf*

*mf*

*mf*

157

Vln. I

Vln. II

Cell.

Basso

(simile)

*p*

*p*

163

Vln. I

Vln. II

Cell.

Basso

*p*

*p*

*p*

169

Vln. I

Vln. II

Cell.

Basso

*f*

*f*

*f*

6

3 6

7

6 4

**Larghetto** . . . . . (Manuscript accents thirty-second notes - debatable staccato here)

176

Vln. I *f* *p* *f* *p*

Vln. II *f* *f*

Cell.

Basso *f*

180

Vln. I *f* *p*

Vln. II *f* *p*

Cell.

Basso  $\frac{6}{4}$   $\frac{6}{4}$  6

185 (Manuscript emphasizes first note in group with *f* then *p* - more emphasis of 1st note than big accents)

Vln. I *f p f p f p f*

Vln. II *f p f p f p f*

Cell.

Basso  $\frac{6}{4}$   $\frac{6}{4}$  3

188

Vln. I

Vln. II

Cell.

Basso

192

Vln. I

Vln. II

Cell.

Basso

197

Vln. I

Vln. II

Cell.

Basso

202

Vln. I

Vln. II

Cell.

Basso

207

Vln. I

Vln. II

Cell.

Basso

*f*

6

*f*

212

Vln. I

Vln. II

Cell.

Basso

216

Vln. I

Vln. II

Cell.

Basso

*p*

*p*

*p*

221

Vln. I

Vln. II

Cell.

Basso

6

225

Vln. I

Vln. II

Cell.

Basso

229

Vln. I

Vln. II

Cell.

Basso

233

Vln. I

Vln. II

Cell.

Basso

237

Vln. I

Vln. II

Cell.

Basso



241

Vln. I

Vln. II

Cell.

Basso

*f*

*f*

6

6

5

#

242 Allegro

Vln. I

Vln. II

Cell.

Basso

*f* *p* *f*

250

Vln. I

Vln. II

Cell.

Basso

*p*

257

Vln. I

Vln. II

Cell.

Basso

*p* *f* *p* *f*

264

Vln. I

Vln. II

Cell.

Basso

*p*

*p*

*tr*

271

Vln. I

Vln. II

Cell.

Basso

*f*

*f*

*tr*

*f*

277

Vln. I

Vln. II

Cell.

Basso

*f*

*f*

*f*

283

Vln. I

Vln. II

Cell.

Basso

*p*

*f*

*f*

290

Vln. I

Vln. II

Cell.

Basso

*p*

*p*

*mp*

*6*

*6*

297

Vln. I

Vln. II

Cell.

Basso

303

Vln. I

Vln. II

Cell.

Basso

*f*

*f*

*p*

*p*

*f*

310

Vln. I

Vln. II

Cell.

Basso

*p*

6

*p*

316

Vln. I

Vln. II

Cell.

Basso

*p*

*p*

*tr*

6

323

Vln. I

Vln. II

Cell.

Basso

*tr*

3

329

Vln. I

Vln. II

Cell.

Basso

*f*

*tr*

*f*

3

3

3

6 5

3 6 4

336

Vln. I

Vln. II

Cell.

Basso